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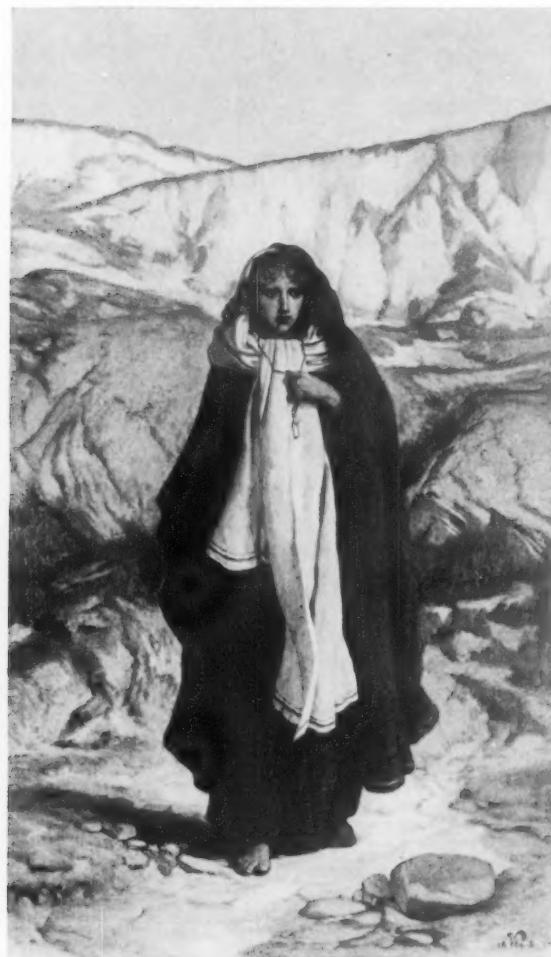
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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE LOST MIND BY ELIHU VEDDER

BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
VOLUME XVI, NUMBER 12

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THE DREICER BEQUEST

MICHAEL DREICER'S munificent bequest of his collection of paintings, sculptures, and other works of art, which was extensively reported in the daily papers at the time of his death last July, was formally accepted by the Trustees of the Museum at their first meeting of the season, October 17, and Mr. Dreicer was declared a Benefactor of the Museum. The collection will probably be delivered to the Museum in January, and as soon as possible after its receipt will be exhibited temporarily in the Room of Recent Accessions, when a full account of it will be given in the BULLETIN.

By the terms of his will Mr. Dreicer made it a condition of his gift that for a period of twenty-five years his collection should be exhibited in a gallery by itself. Acceptance under this condition involved a departure by the Museum from the policy which has been in force during the last fifteen years not to accept gifts of works

of art that were subject to restriction as to the method of exhibition, but the Trustees felt warranted in making this an exception to the rule, as has been done in one or two other instances, because of the extraordinarily high quality of a number of the objects included, also because the collection as a whole is of a homogeneous character, nearly everything in it being of either the Gothic or the Early Renaissance period, and especially because the restriction itself is only a temporary one, covering but a short term in the life of the Museum. We are confident that its friends, as well as the public in general, will share our gratification at this splendid addition to its treasures.

MUSEUM CONCERTS, MCMXXII

THE Museum is happily able to announce once more a series of the free concerts, given by a symphony orchestra conducted by David Mannes, which have been so well attended in past seasons. The dates are the four Saturday evenings in January, the seventh, fourteenth, twenty-first, and twenty-eighth; the hour is 8 o'clock.

On these Saturdays the Museum will be open from 10 o'clock in the morning to 10:45 o'clock at night, thus allowing visitors to combine seeing the Museum with listening to the music. The Museum Restaurant will also be open on these evenings until 8 o'clock.

THE LOST MIND BY ELIHU VEDDER

THE Museum recently has acquired an early painting by Elihu Vedder called *The Lost Mind*,<sup>1</sup> through the bequest of Mrs. Helen Lister Bullard. It was purchased from the artist in 1865, we learn from his *Digressions*, by Mrs. Laura Curtis Bullard, in whose memory her daughter-in-law has given it. Vedder adds this grateful comment:—"She was from the beginning, and always remained, my good friend."

<sup>1</sup>Canvas; H. 30 $\frac{1}{2}$  in., W. 23 $\frac{1}{2}$  in. Signed and dated: 18 V 64-5. Bequest of Helen Lister Bullard in memory of Laura Curtis Bullard, 1921.

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He has painted a girl in a dark robe wandering barefoot in a hilly desert country. Her blue-green cloak and white scarf have slipped from her head, allowing some loose strands of yellow hair to escape; her expression is severe and melancholy. She glances furtively to one side, not in fear of anyone but seemingly in search of the solution of some mystery that has escaped her mind.

Vedder himself reached the depths of despair at this time. He had had to leave Rome for lack of money and arrived penniless in New York at the outbreak of the Civil War. There were few ways then of making money—sketches for "Vanity Fair," comic valentines for which poems were supplied by "the Boys," and diagrams of dumb-bell exercises for a calisthenics instructor, he found were more in demand than serious work. He describes the back room he occupied at 48 Beekman Street. "It contained a fine mantelpiece and nothing else, except one table, two chairs, one mattress and a pillow, three sheets and a blanket. A small trunk served as night-stand, on which stood one bottle serving as a candlestick, and one glass mug. The view out of the large windows was fine but monotonous—plain brick walls and iron shutters. . . . On the floor, huddling in my single blanket, I, too, had dreams [like Goya], of angels and devils, and that mattress became by turns a throne or a rack, according, I suppose, to the day's affairs or the day's fare. It was there I conceived 'The Fisherman and the Genii,' 'The Roc's Egg,' 'The Questioner of the Sphinx,' 'The Lost Mind,' 'The Lair of the Sea-Serpent,' etc.—but I lacked the means; I could not carry out the ideas. You see poverty has its defects. It leaves something to be desired, such as—good clothes, good food, a studio, paints, canvas, and frames. When I was supplied with these things, I painted my pictures, was noticed, sold them, and have never been in absolute want since." These paintings were all finished by the end of the war; two of them, the Questioner of the Sphinx and the Lair of the Sea-Serpent, are now in the Boston Museum of Fine Arts.

Vedder shows that he came out of his

youthful glooms later by confessing the nickname given our picture. He writes:— "The Lost Mind was called by the Boys, 'The Idiot and the Bath-Towel.'"

J. M. L.

## WOOD SCULPTURE OF THE T'ANG PERIOD

A VERY few years ago, up to 1917 in fact, we had seen only larger pieces of Chinese sculpture in stone and a few pieces in marble, but no wood sculpture at all except some very wonderful examples in the Japanese museums for which a Chinese origin is claimed. Japan has been entirely free from foreign invasions, the revolutions and internal wars respected the sanctuaries, but conflagrations took a heavy toll of works of art. So much was spared, however, that an enormous wealth of bronze, wood, and even plaster sculpture remains. We can study on these, in the museums of Nara, Kyoto, and Tokio, the development of Japanese sculpture from the earliest times on.

In China it is quite different: the temples have suffered much from wars and rebellions, early temples are practically non-existent, and it seemed therefore quite natural that the perishable wooden sculptures should have disappeared. But unexpectedly wooden figures came on the market, first in China and then in western countries. These were all of the T'ang period, according to the dealers, because the early periods were in great demand, but their style and a comparison with Japanese dated sculpture of the same time, soon brought the conviction that they were made in the Sung period, often even towards the end. A seated figure of Kuan Yin with the arm gracefully resting on the knee, of a type now seen in several museums, bears on the back the date of the 22d day of the 5th month of 1169 and seems to settle the question, bringing us one step further on the difficult road of recognizing the styles of the succeeding periods.

Then we have the pieces which Paul Pelliot brought back from his expedition in Chinese Turkestan and exhibited in the

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Louvre and the Musée Guimet. He found several wooden figures, the most remarkable amongst these two temple guardians very like the large pottery ones often found in T'ang tombs; they are in good condition and a good deal is left of the original painting with ornaments in the typical T'ang style. As they have been found in sites deserted about 1000 A.D., they surely date at least from the end of the T'ang period and this agrees with the date of the very similar pottery figures found in T'ang tombs.

A newly acquired piece here illustrated and now shown in Room E 11 claims a still earlier date. It is a group of four haloed Bodhisattvas standing back to back, the shoulders touching and the haloes joining. The group is intended to be seen from all sides; the slender, long, Gothic-looking figures are symmetrically composed in the shape of a vase or baluster and seem at first sight to have been intended for a pillar, but the four haloes joined together have a hollow space inside, which shows no traces of ever having served to support anything. It seems that the group was simply intended to stand in the middle of an open space.

The four Bodhisattvas, all in the same attitude, facing in four directions, carry what are supposed to be large castanets; two hold them in both hands, the other two have the long right hand uplifted as in exhortation and castanets in the lowered left hand. Their dresses are the usual princely robes of the Bodhisattvas with the small mantle ending in two long streamers which cross in front through a jade disk and are further carried over the arms. They wear no crowns or jewelry and stand on a lotus flower resting on a pagoda-shaped pedestal. The material used is a hard, dark teakwood or ebony, quite black and only dark red where soft and decayed. A good deal of coloring is left, which

appears to be original; it is applied over a fairly thick coat of white plaster which softens the sharp carving.

Unfortunately there is no record of the place where the piece was found, but judging from the remains of mud firmly encrusted in the cracks and interstices it seems probable that it was found under the ground.

The reproduction shows how charmingly the very tall and slender figures are grouped; the upper parts of the bodies are well thrown back, giving the whole the shape of a vase-like baluster, while the hands with their long tapering fingers, and the regular draperies are used as symmetrical ornaments which relieve the severe lines of the composition. The four pairs of short, solid feet join the group admirably to the lotus flower which forms the base, and great advantage is also taken of the open spaces between the figures and between the necks and locks of hair which, admirably spaced, give life to the whole composition. The artist was evidently asked to make an ornamental finial either for a roof, like the beautiful angel, the weather-vane, from the Château du Lude or for some interior decoration. He made an admirable example of sculpture successfully built up within the limits of an architectural design.

The reason why it seems that this piece should be ascribed to the early T'ang period or to the time just preceding, is the great resemblance in style to the wonderful Kokuzo of the Kondo of Horijuji now in the Nara Museum; it is the same extremely long graceful figure, the same position and gesture, the same style of dress with the crossing of the long streamers from right to left characteristic of early figures, the hair is worn in the same fashion, coiled up high, as we see it on many figures of the T'ang period.

S. C. B. R.



BODHISATTVAS, CHINESE, T'ANG PERIOD

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IN MEMORIAM  
SAMUEL TWYFORD PETERS

DIED OCTOBER 21, 1921

TRUSTEE OF THE METROPOLITAN MUSEUM  
OF ART FROM FEBRUARY 16, 1914, UNTIL  
THE TIME OF HIS DEATH

THE Trustees of The Metropolitan Museum of Art record with profound regret the death of their associate, Samuel Twyford Peters, and their recognition of the great loss which the Museum has thus sustained.

Mr. Peters became a Fellow in Perpetuity and a Trustee of the Museum in 1914, the year which proved to be the beginning of the greatest period of stress it has known since the days of its early struggle for existence. With the energy that was characteristic of him, he at once threw himself into all of its affairs in which he thought he could be of service, and some hint of the wide range of this service may be gathered from a list of the committees of which he was an active member during the few years of health that remained to him after his election. These were the Executive Committee, the Committee on Purchases, the Auditing Committee, the Committees on Oriental Art and European Decorative Art, and the special Committees on Salaries and Wages and Museum Economies. On none of these did he serve in a perfunctory manner, but satisfied himself by personal investigation regarding the merits of every question on which he was called upon to vote, coming constantly to the Museum, keeping in close and friendly relations with its officials, towards whom his attitude was always one of most helpful encouragement, expressed with the geniality which endeared him to all with whom he came in contact.

In his committee work and as member of this Board, the Museum had the advantage of two sides of his character, both of which were singularly developed. On the one hand, his experience in business affairs involving large interests gave him judgment sound as it was broad in matters affecting this side of the Museum's interests and policy. On the other, his taste

and knowledge as a collector made his opinions on questions concerning acquisitions of high value, especially in his chosen field of oriental art, and these opinions he expressed with full courage and conviction, even when he thought that his colleagues might not agree with him. Catholic in his disposition, he had a sympathetic interest in every form of art, provided it was fine, and no member of our Board guarded more jealously the high standard the Museum had set itself for the quality of its collections. In a word, he loved the Museum and the Museum was richer for his love.

PREHISTORIC GREEK REPRO-  
DUCTIONS

THE Museum collection of prehistoric Greek art has again been increased by the purchase of five reproductions of well-known objects found in Crete and Mycenae. One of these is a copy of the famous gaming-board from Knossos; but the other four are illustrative of the art produced by Mycenae—the "clever apprentice" of Crete who ultimately became the master. In view of the excavations being carried on at Mycenae at the present time, it is particularly opportune to familiarize ourselves further with important objects found on that romantic site. The new pieces consist of two tombstones—one sculptured, one painted—a female head, and a large terracotta vase.

The sculptured tombstone is one of a series of limestone stelae discovered by Schliemann in 1878 by the graves which he believed to contain the remains of Agamemnon and his family. Each is decorated with a relief of a man driving a chariot. In our example there is an additional representation of an antelope pursued by what appears to be a lion or a dog—which enables us to interpret the whole subject as probably a hunting scene. The dead man for whom the tomb was erected is thus represented as engaged in one of his favorite pastimes. The technique of the carving is primitive. The figures are quite flat without any plastic treatment, the relief being obtained by cutting away the portions adjacent to the outlines of the

figures. Artistically it is thus greatly inferior to the relief of the Lion Gate, with its fine, rounded modeling. But this rude execution is not necessarily a sign of earlier date, as some have thought; for work as good or better was turned out in the early days of Mycenae, when she was still under the spell of Crete, as toward the end of her career, when politically she was at her height. At all events, the stones (as well as the objects described below) must belong to what archaeologists now call the "late Helladic period" (about 1600-1100 B.C.), corresponding to the Cretan "late Minoan" period.

The painted stele is likewise a monument full of human interest. The original was found in a tomb at Mycenae between 1893 and 1895. It began by being used as a sculptured slab (remains of the carving can still be seen at the top), but was later covered with a coating of lime decorated with paintings. The latter are arranged in three tiers representing respectively two seated figures, five warriors brandishing their spears, and four deer with a hedgehog in the field. The coloring is rather attractive—light blues, yellows, reds, and touches of black, applied purely for decorative effect without regard to nature. The execution does not compare with the best of the Cretan wall paintings; but as one of the few remaining representations of human figures from that epoch it is important, and the proud bearing of the advancing warriors is reminiscent of the best Cretan products.

The limestone head of a woman is also one of the later finds at Mycenae, having been discovered in 1896 in the ruins of a house. It is the only life-size example of a human head in the round which we possess of the period; and though it is not particularly beautiful, it is of extraordinary interest in showing how the Mycenaean sculptor grappled with the same problems that confronted his successor in the archaic Greek period. We have the same protruding eyes and prominent cheekbones, the unsuccessful transition between the corners of the mouth and the cheeks, and the large, ill-formed ears. And there is the same recourse to color as an aid to

modeling. But there is this difference—the Mycenaean sculptor never got beyond this primitive stage, while the Greek artist worked at each human feature until he could represent it correctly and in proper relation to the whole. That is why classical Greek art reached a perfection quite outside the cognizance even of the Minoan and Mycenaean arts. It is uncertain to what kind of monument the painted head belonged. The similarity

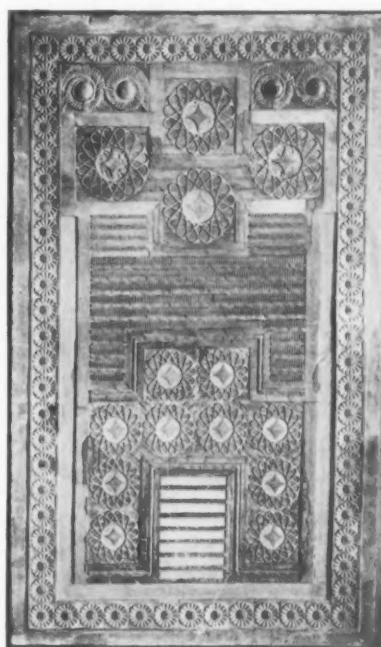


FIG. 1. GAMING-BOARD  
FROM KNOSSOS

of the headdress to that of figures on ivory reliefs from Spata and on gold rings from Mycenae makes it probable that it was part of a seated sphinx.

A large three-handled jar, ornamented with birds and spirals (fig. 2), is a beautiful example of Mycenaean pottery. The naturalistic rendering of the birds and the fine sense of spacing shown in the whole composition presuppose a highly trained school of decorative art. From the potter's standpoint, the vase also stands high. Though this is not evident in a reproduc-

tion, we may obtain an idea of its fine technical quality from such contemporary original examples as those exhibited in Cases B and M in our First Room.

The "gaming-board" (fig. 1) brings us back to the royal splendor of Knossos. An ivory board over 4 ft. by 2 ft., covered with gold-foil and inlaid with rock crystal, silver, and blue paste can only have been the possession of a very wealthy grandee. And the richness of the material is matched by the beauty of the design and the delicacy of the workmanship.<sup>1</sup> Enclosed in a border of daisies is a rich and varied composition with four large medallions and four nautilus reliefs as the chief motive at one end, and ten smaller medallions as the dominant feature of the other. Ribbed and plain strips of crystal, ivory, and blue paste make up the rest of the design. The original was found in a very broken condition, and the reconstruction shown in our reproduction is only tentative, though resting mostly on trustworthy evidence. The gold-foil with which the ivory

was originally covered has largely disappeared. A number of fragments clearly belonging to the board could not be accommodated as parts of the design and suggest that there were originally decorated sides. In fact, it has been surmised, on the analogy of Egyptian draught-boards<sup>2</sup> and the Mycenaean example from Enkomi in the British Museum,<sup>3</sup> that

<sup>1</sup> For a detailed description of the board, cf. Sir Arthur Evans, British School Annual, VII, pp. 77 ff.

<sup>2</sup> Cf. e.g. the example in our museum, No. 01.4.1, in the Egyptian Daily Life Room.

<sup>3</sup> Cf. Murray, Excavations in Cyprus, p. 12, fig. 19.

the Knossian board once served as the top of a box which contained the pieces of the game. As a matter of fact, however, no "pieces" were actually found with the board and the design itself is very different from those on the Egyptian and Mycenaean draught-boards. The latter are much smaller and are regularly divided into a series of squares resembling those of our own checker-boards. In the Knossian board there is no such simple subdivision of squares, and it is not clear how one would move one's men from one side to the other. Could the board have been merely the ornamental top of a rich and gorgeous chest? Until we have further analogies we cannot tell. But we must admit that if the board was a game, it was a game with unknown rules.

G. M. A. R.



FIG. 2. THREE-HANDED JAR  
FROM MYCENAE

## PRAYER RUGS

AN excellent opportunity for the study of prayer rugs is afforded in the loan exhibition of oriental carpets from the collection of James F. Ballard of St. Louis

that was opened to the public on October 8 in Gallery D 6 and closes on December 31. Among the sixty-nine specimens shown in the exhibition, there are thirty prayer rugs from six different centers: twelve Ghiordes, eight Koulah, three Ladik, and one each from Persia, Bergamo, and Oushak, an interesting group that recalls the Whitechapel Loan Collection shown in London in 1909, when the weaves of Ghiordes attracted the international attention of rug enthusiasts.

Although no mention is made of the use of the prayer rug in the ceremonial rites of the Moslem religion, in those parts of the East where the ritual is most rigorously

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observed every household has its special place reserved for the *sajjadeh*; and it is not unusual to find pocket prayer rugs made of fine cotton cloth on which the prayer niche is outlined in fine embroidery. Its use, however, is not so rigidly observed among the less orthodox Moslems in the West, and in Egypt, the Arab is content to stand unshod on the sands of the desert, or to spread out his sleeping rug or any other ordinary mat when he devoutly responds to the call of prayer. In the great mosque of Damascus, the floor is carpeted with oriental weaves, but in many places only coarsely woven strips of matting are laid where the worshipers stand ranged side by side in long rows or prostrate themselves in ritualistic attitudes. The elaborate prayer rugs found in the Museum collection were without doubt designed only for persons of high rank—Orientals such as Gérôme portrays in the “Mosque of Amrou”<sup>1</sup>—richly garbed Moslems who, like the one there shown, avail themselves of these costly weaves as a protection to their patrician feet.

The prayer rug is readily identified by its field, which is often, especially in Asia Minor weaves, in plain colors with ornamental spandrels at one end that give it the shape of the mihrab<sup>2</sup> or prayer niche—a recess placed in the wall of every mosque on the side of the building that faces in the direction of Mecca, toward which all worshipers turn to pray. It is to the mihrabs found in the mausoleums of eastern potentates—the mosques of Ardebil, Tabriz, Marand, and Shiraz—that one must look for the inspiration that led the master weavers of the sixteenth century to perpetuate in their own medium this and other decorative features that adorn the faience walls of these great monuments.

This architectural device, which doubtless became the accepted type of ornament for prayer rugs in the early days of fine rug weaving, is varied in form according to the locality of its origin. Thus, in Persia, it assumes the dome-shaped outline reminiscent of eastern construction; and

<sup>1</sup> Wolfe Collection, Gallery 18.

<sup>2</sup> Sarre, *Denkmäler persischer Baukunst*, cf. Plate 17.

in Asia Minor, while it at first retains the Persian form, it later takes on an angular cone-shaped outline like the polygonal towers found in Armenian architecture.

This may be illustrated by comparing these Asia Minor rugs with the two sixteenth-century prayer rugs in the Museum collection<sup>3</sup> which represent the pure Persian type with the gracefully arched mihrab. Turning to the Asia Minor group, it will be found that this outline appears in Nos. 41 and 44. In No. 13<sup>4</sup> of the same group the sides of the arch break into an angle and finish in a point, while No. 10<sup>5</sup> has the typical cone-shaped mihrab of Asia Minor.

Still another marked distinction between the prayer rugs of Persia and those of Asia Minor is the distribution of the field ornament. In Persian weaves this is invariably, as in Indian weaves, a mass of floral arabesques or small blossoms combined with branches of the plum or almond; the pendent lamp is vase-shaped and the supporting columns are lacking. In Asia Minor prayer rugs, the rich-hued field, as above stated, is more often plain, the weaves of Ghiordes as a rule having distinctly modeled pilasters, sometimes rising from Turkish ewers, while in the Koulah weaves, the columns are replaced by stylized trees or pendent jewels. In most Asia Minor rugs of this class, the floral form or the ewer device takes the place of the mosque lamp.

Of the twelve rugs exhibited in the Ghiordes group, the most important is that described under No. 13; not only is the white field unusual, but the introduction of the mosque lamp and attendant candlesticks designed in the style of the Syro-Egyptian glass and bronzes of the fourteenth century is a feature of exceptional interest. In this piece the layout of the pattern is strongly reminiscent of Persia; not only in the niche, which has the incurved sides that follow the dome-shaped outline until they reach the arc,

<sup>3</sup> Altman Collection, Gallery 5; Fletcher bequest, Gallery E 14.

<sup>4</sup> Illustrated in the November BULLETIN, 1921.

<sup>5</sup> Cf. Sarre, *Mosque of Konia*, Pl. 95, niche with inscription in the field.

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where they break into a conical form with stepped sides, but as well in the cartouches that frame the inscriptions. These inscriptions are woven in neskhi characters—a more cursive script than the earlier Kufic—the central panel at the top containing the opening line of the first chapter of the Koran, "Bism 'illah-el-Rahmân-el-Rahim" (In the name of God, the Clement and Pitiful). The arrangement of these cartouches is the same as in the Persian prayer rugs, which in turn repeat in loom-work the beautiful motifs wrought in Persian faience on the ruined walls of the Persian mosques. Another interesting feature in this rug is the introduction in its borders and spandrels of the Chinese cloud motifs—a survival of the imprint left upon Near Eastern art by the Mongolian invasion of the thirteenth century—a motif with which the designer has combined the flora of Asia Minor and the eight-pointed star familiar in Mussulman art.

Of equal importance is the interesting piece shown under No. 19, where the weaver has embodied many quotations from the Koran—some of which appear in small disk-like ornaments resembling Chinese seals, the rectangular Kufic lettering having all the character of Chinese script.

Another unusual Ghiordes piece, a dated document of the year 1614, is shown under No. 11. In this, the field, covered with an inscription, is framed in a cone-shaped mihrab with closely stepped sides and an upper panel with a design of angular bands resembling in a way those found in the Indian rug catalogued under No. 63. This piece has an early type of border but it lacks the charm of that found in No. 41, where the medallions still show a marked adherence to the Persian model, although in the adaptation of the herati device, the western weaver has given to the attendant lanceolate leaves the same awkward outline found in those of the dragon carpet (No. 34).

In studying the borders of the Ghiordes group, there is the same marked distinction between the periods as in the field ornament, the early ones showing an attempt on the part of the weaver to repeat

the grace of the Persian models, the later ones indicating the adoption of a local type of ornament that is learned by rote and turned out by industrial workers—nothing that suggests the inspired genius of a master craftsman. This tendency is evidenced in the tiresome monotony found in the borders of late seventeenth- and eighteenth-century Ghiordes weaves, where the design is confined to the repetition of a single quadrangular unit, often three conventionalized pomegranates placed on angular stems, or a similarly formal arrangement of the Rhodian lily and hyacinth—the former motif being perhaps more characteristic of the Ladik weaves, a recurrent motif in weaves of this center.

In the field decoration of this group there is a marked simplicity in the earlier weaves. This is true in No. 3, in which the deep red field is devoid of ornament save for an unobtrusive floral ornament in the niche, and in No. 9, where the deep blue center has a simple floral device in the niche with supporting columns at the sides, while No. 44 differs in the introduction of the ewer motif.

The salient features of the Koulah weaves may be said to be the borders, which as a rule are made up of seven or eight narrow bands of alternate colors. A typical example is shown under No. 40, which has the rather less exaggerated cone-shaped niche peculiar to this type, the elaborate borders, and the central tree ornament in the field. In No. 51 is shown the unusual tomb and coffin motif sometimes found in these rugs.

The Ladik weaves are represented by five interesting examples. Of these Nos. 47 and 52 are perhaps the most typical examples. In rugs from this center, the niche is characterized by an almost square end, sometimes with three or more small points. In these rugs the Rhodian lily designed to form a quadrangular unit is the outstanding feature in the border, where it often alternates with a rosette motif. What is perhaps the most distinctive mark of identification in these rugs is the lower panel with "arrowhead" points from which emerge five parallel stems of pomegranates.

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The double prayer rug from southern Persia, No. 64, has the characteristic mihrabs. The upper field is richly ornamented with curling leaves and arabesques, while the lower field is diapered with a small trefoil motif, the same device which appears as the finial of each of the niches. The trefoil, which is probably derived from the lily, is a recurrent theme in Arab art. It not only appears in sculptured stone ornament, but is ever present in the borders of Asia Minor rugs.

In no exhibition of recent years has the prayer rug appeared to such admirable advantage as in the collection here shown. The owner has been fortunate in acquiring the finest examples available, and the decorative effect produced by the careful grouping of these brilliant weaves has tended rather to accentuate than to diminish the individual charm of each.

F. M.

### THE ART CONGRESS IN PARIS

THE Congrès d'Histoire de l'Art français was held at the Sorbonne in Paris from September 26 to October 5. It was the first great gathering of this kind since the international convention held in Rome in 1914. With the exception of Germany, the invitation this year was international and there were delegates present from twenty-five countries as far separated as China, Japan, Argentine, and the United States. It was regrettable that so few delegates were present to represent our museums and institutions of art. The meeting was called by the Société d'Histoire de l'Art français and at the opening session each country brought its tribute to France—genuine homage, for in the long history of civilization who has contributed so much to the world's art? When the United States was called upon, the representative was not a museum scholar or a university professor, as had been the case with the other countries. Instead we were represented by a woman, Cecilia Beaux, an artist of international distinction. This seemed very fitting, as it emphasized the place that women hold in our professional life.

Miss Beaux's theme was the gratitude of the artist to France "who opens the door to the future but never forgets the past." She acknowledged the debt which American painters owe to many European countries, but said that it is to France that they must go for counsel and leadership, for her great criticism and her sense of perfection. If Miss Beaux had not spoken, no mention would have been made at this meeting of what the modern painter owes to France, and this is certainly a part of the history of art which is not all a matter of past record—new chapters are being written today.

The session closed with the address of the President, André Michel; one would like to quote it at length, but the closing paragraph is sufficient to show the fine perception of values and the high courage which characterized the whole speech. ". . . Ce qui fait le prix, la valeur, le charme de la vie, avec la bonté, c'est la beauté. Il est plus facile et c'est plus tôt fait de démolir et de brûler une cathédrale que de la construire, mais la seul chose qui compte au livre de l'esprit, c'est qu'elle ait été construite, et de savoir comment. . . La langage de l'art est le seul d'où qu'il vienne, que tous les hommes comprennent. . . Soyez remerciés, vous tous qui concourez à le rendre toujours plus clair et plus persuasif."

With the exception of the general assemblies with which the Congress opened and closed, the deliberations were conducted in sectional meetings, devoted to the following subjects: 1. Teaching and Museography; 2. Western Art; 3. Byzantine, Eastern, and Far Eastern Art; 4. History of Music. This brought together small groups of students in each subject and gave coherence to the discussions. Unfortunately, since all the meetings were held simultaneously, one was in danger of missing some papers of the greatest interest, such for instance as those by MM. Mâle, Koechlin, Diehl, Vitry, and Venturi. Nevertheless, in spite of its formidable title Section 1 was in many ways the most significant for those who were interested in practical questions of administration, publication, and teaching in the Museum.

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At the one meeting of the Congress devoted exclusively to what we define as the educational work of museums, the program consisted of three American papers and two English ones. Of the latter, Mrs. Strong's description of the British school in Rome dealt with an unrelated subject.

The American contributions very properly described local problems and practices, which held the attention of the audience even when they had no direct bearing on European conditions. The conception of the museum as a "social center" has as yet little or no place in Europe, where one often is surprised by a certain imperviousness to the social ideal and a conviction that the museum fulfills its duty completely by serving the enlightened few. Museum attendance relative to local population—especially the record of Toledo (68%)—made a deep impression and was referred to in a later meeting. The spirit of adventure and experiment in American museums stood out strongly also. The idea of a working museum in which the collections earn their right to existence was new, and interest was shown in its practical bearing upon the work done with manufacturers and salespeople. The description of the exhibition of plants used in decorative design held in the Metropolitan Museum in 1919 was greeted with applause.

Work with children, which occupies such a large place in our institutions, has not been introduced very generally elsewhere, as it is difficult to gain support for so great an innovation. The Victoria and Albert Museum is an exception. Miss Spiller's paper described the work which has developed there from small beginnings made during the war, when the children were gathered in at the holiday season and given a glimpse of the museum. This activity is now being carried on by a number of women who are doing volunteer work with a joy and zest which must bring important results. But there is no reason to believe that they would do less well or that the work would be less effective if the museum was able to put their services on a proper financial basis. After a brief summary of their aims and

methods of approaching the subject from the standpoint of the historian, the artist, and the craftsman, Miss Spiller gave in charming French a specimen demonstration suited to "a party of a dozen small boys of ages from seven to ten, and one or two small girls who ply me with questions." This began with the fundamentals: "Les mains, sont-elles bien propres? Parce qu'il ne faut rien toucher ni rien salir dans ce musée appartient à nous tous." Simple, almost homely, sensitive to beauty of thought, color, and design, it was the introduction one would like a child to have.

At an extra session called on the final day of the Congress, a short address was given by M. Capart of Brussels, in which the important points developed in the discussion of museum teaching were summarized. M. Capart is planning to open classrooms in the Cinquantenaire Museum and to develop museum work along new lines. In the popular courses in the history of art already inaugurated there he "intends to initiate the new principles in use in America and England."

One meeting was devoted to the consideration of courses in the history of art and it was significant to note the popular courses which have been introduced in Lyons, Nantes, Brussels, and elsewhere. Reference was constantly made to the necessity for revivifying the subject by intimate contact with museum originals. Traveling scholarships were suggested for the professors in the provinces, so that they might know their material at first hand. The paper by M. Fouillon of Lyons on The Modern Conception of the Museum was one of the most interesting of the Congress. Heretofore, he stated, museums have been arranged for the benefit of the artist and of the historian of art—may we not add the museum for the people? The museum should embody the idea not only of information but of joy, it should be especially valuable in developing the imagination of youth. "Les musées sont des espèces de concerts. Car la vie de l'esprit n'est pas seulement l'intelligence—le goût n'est pas fait que de raison, il est aussi fait de sensibilité, d'émotion, d'imagination. Il doit y régner de

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la vie." The museum should be also a school of intellectual liberalism, where one may follow the changes in aesthetic ideals in the different centuries. It should be a place where we receive lessons in taste. It is a crime, for instance, to hang pictures in crowded space—for "Le vide est autour de l'œuvre d'art ce que le silence est autour de la musique." In showing works is it not better, he asked, to create the atmosphere of a period than to exhibit 3,000 Gallo-Roman vases? We must give the visitors not only courses for specialists and for students of the history of art, but a new course to make them understand the museum. Above the door of the gallery should be written "Ici l'on vient non pour juger mais on vient pour apprendre" and also "on vient pour être heureux et pour aimer." M. Theodore Reinach maintained that the museum must also be a depot and asked what should otherwise be done with the 2,999 Gallo-Roman vases! This brought up the topic of museum arrangement, and the methods followed in Boston, Brussels, Lisbon, and elsewhere were discussed. At a later meeting M. Reinach suggested that museums should be divided into three parts: 1. a series for the formation of public taste; 2. documents of art for the use of the student; 3. a depot. Other classifications were suggested and the subject received a good deal of attention.

The international interchange of material, especially photographs of museum collections, was referred to repeatedly. It is proposed to have at the Bibliothèque d'Art et d'Archéologie in Paris a complete collection of such material. The president of each foreign committee has been asked to appoint in each country a person who will act as a clearing-house for information as to prices, procurability, etc.

The program of meetings was broken by three full-day excursions. The first of these was a visit to Chartres under the guidance of M. Marcel Aubert, who gave a brief talk on the architectural features of the cathedral and then analyzed in order the sculpture of the western and transept portals. Scholarship, perfect clarity of thought and speech, a wonderful resonant

voice heard with ease by everyone, and sympathy in understanding and commanding his large audience made this demonstration one of the most valuable lessons any teacher of visual instruction could receive. It could not have been better done. A day in Reims was made memorable by meeting M. the Archbishop and M. Lenglet, mayor during the war and now conservateur of the newly reopened museum. One of the hosts who guided us through the demolished streets of the town pointed out on the ruined walls of his sixteenth-century house the medallion decorations of Francis I's day which still remain. In clearing away the debris of the city, ruins of Roman buildings have been discovered, and these are being carefully uncovered and preserved. The third excursion was by automobiles to Fontainebleau, Courance, and Vaux-le-Vicomte. Courance was in some ways the most interesting—the château itself was so beautiful, doubled and trebled in the formal "waters," and the Marquise de Ganay and her daughter such gracious hostesses. At Vaux-le-Vicomte the company was entertained with refreshments on the terrace overlooking Lenôtre's gardens laid out for Fouquet.

But these excursions were a small part of the entertainment which was so interspersed with the working days that no one realized that the Congress was almost two weeks long. Private houses of the seventeenth and eighteenth centuries and private collections of rare beauty were opened to the members of the Congress. In addition to receptions given by the Minister of Public Instruction and those held at the Hôtel de Ville and École du Louvre, a concert of French music was given in the Galerie des Glaces at Versailles. The program opened with music of the Louis XIV and Louis XV period, exquisitely rendered on violins, flute, and spinet.

It is impossible to express sufficient appreciation of the unfailing kindness and generosity of the French committee which made this Congress so delightful an experience.

E. R. A.



SAINT GEORGE AND THE DRAGON  
BY ALBRECHT DÜRER

## FIVE YEARS IN THE DEPARTMENT OF PRINTS

THIS month the Department of Prints will celebrate its fifth anniversary, and it seems fitting, therefore, to give a short account of its progress and development—to stand it against the door-jamb, as it were, and make a pencil mark for future reference. During the first two years of the existence of the department the great European war was in progress, and within six months after its creation this country also was involved in the conflict. During the war period and for a considerable time thereafter, intercourse with Europe was difficult when not impossible, and great obstacles were presented to the acquisition of prints on the other side of the Atlantic. Thus in some respects the growth of the department may have seemed slow to those who have watched it from without the Museum. None of its collections, excepting perhaps its Dürers, stands forth with any particular eminence,

but this failure to achieve stature is explainable by the fact that their foundations have been laid as broadly and as solidly as possible. Unlike a private collector, who is under no obligation to any one in regard to what he shall collect, the Museum collection is a public one intended to serve the interests not merely of the fancier of prints of one or another school or type but students and the general public, and especially artists and designers. How best to do this has often been a serious problem, but in the long run it has been endeavored by spreading the butter thin on as much bread as possible rather than by putting it thick on fewer slices. The attempt has thus been to acquire representation of as many kinds and groups of prints as opportunity afforded, to the end that in the shortest possible time the Museum should possess typical specimens illustrating the historic and artistic development of the several graphic arts.

It was necessary in the beginning, if not as matter of strict logic, at least from

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the point of view of practicability, to define and limit the scope of the purchases of the new department. The only two definitions adopted have been that "prints" are printed pictures of every kind and that the artistic value of a print is in no way dependent upon the medium in which or the purpose for which it was made. The limitations have been that unless of importance or interest as specimens of technique or process no reproductive prints should be purchased, and that no print should be purchased which was primarily of interest because of something extrinsic to it. Thus but very few prints after paintings have been acquired in the market, and an even smaller number of portraits of celebrities or views of places. The deliberate effort has thus been to create a collection representative, except in one particular, only of the art and the history of the printed picture.

The one exception to this rather strict program is that of "ornament," the term under which print-room jargon classifies designs for use in the arts and crafts. Many of the engraved designs, especially those of the fifteenth, sixteenth, and eighteenth centuries, are of great beauty simply as engravings, and their presence in the collection can be justified on that ground alone. But an even more important reason underlies their acquisition, which is that to an astonishing extent the engraved designs of the Renaissance and post-Renaissance periods are original documents of the most fundamental importance to any understanding or scientific knowledge of the European decorative arts of those periods. The Museum already possessing one of the greatest and most important collections of the decorative arts in this country, it seemed only fitting that it should be supplemented by a suitable collection of engraved ornament. Entirely aside from its value to professed students and to the staff of the Museum, this collection is potentially of great value to the practising designers of the day, as it would seem to need no argument to prove that the proper study of designers is design.

An attempt has also been made, follow-

ing the example set by the Kupferstich Kabinett in Berlin and the Print Room of the British Museum, to gather together a group of artistically important illustrated books, since if this field were to be left untouched not only would most of the more important woodcuts fail to be represented, but many most delightful engravings and lithographs would needs be absent from the collection. Less has been done in this particular field than in any of the others, but nevertheless the little group of books now in the glazed cases of the department is beginning in its small way to be representative of the several more important types of work.

At the time the department was created by vote of its Trustees, the Museum, while possessing a considerable number of prints, some of them of great artistic and historic value, had no collection of prints which was recognized as such. They were scattered through the several departments, and the greater number of them were registered in the Library. Of these the most important single groups were a collection of ninety-three modern etchings presented in 1883 by William Loring Andrews, then and for a generation afterwards the beloved Honorary Librarian of the Museum, one hundred and forty-two etchings and engravings by and after Hogarth presented in 1891 by Miss Sarah Lazarus, forty-five eighteenth-century English color prints bequeathed in 1914 by Frederick Townsend Martin, and the large collection of portraits of American revolutionary and early republican worthies presented in 1883 and 1885 by William H. Huntington. There were also in the Library a number of interesting illustrated books and bound collections of prints, among them several of very real importance. For various reasons it was not practicable to bring these together in the new department at the time of its creation and several years were to pass by before any considerable number of them were transferred to it.

So far as the department was concerned, its collection was thus to be created from the very beginning. Early in 1917 three rooms were assigned to it in the basement

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of Wing J for use as office, study room, and stack room, and three galleries on the second story of the same wing were temporarily turned over to it.

Fittingly, the first accession after the creation of the new department was a group of etchings by Miss Mary Cassatt, the dean of American etchers, which was given by Paul J. Sachs and his brother Arthur. At the same time Walter Sachs presented a number of aquatints by Goya. These were but the first of a steady stream of gifts from the friends of the Museum, which happily still continues. The first engraving by an old master and the first illustrated book to enter the collection were Dürer's *Little Horse* and Dorat's *Baisers*, respectively the gifts of Henry McMahon Painter and Mortimer L. Schiff.

In February, 1917, the department made the largest and in some respects the most important acquisition that it has ever made when it took over from the executors of the late Harris Brisbane Dick the collection of prints made by him and by his father, William B. Dick, before him. There were many thousand pieces in the Dick boxes, for just as the son had specialized in the work of the more modern etchers, such for example as Whistler, Haden, Cameron, and Zorn, so had the father been a devoted extra-illustrator not only of several books relating to the eighteenth century in England but of a number of dictionaries of painters and engravers. The collection therefore contained, in addition to the fine series of prints by the artists whose names have just been mentioned, examples from the hands of a great many of the older print makers. The Dick Collection, thus acquired so early in the life of the new department, has since served to a very large extent as the basis for its subsequent growth. Its acquisition was shortly followed by a group of a great many old prints, principally engravings, given by Henry Walters, and another, principally of etchings, given by David Keppel, which admirably supplemented the miscellaneous portion of the Dick Collection, and, especially as aided by an important lot of miscellaneous old prints

acquired at the sale of the Wilton House Collection, made it possible for the Museum at a bound to show the student of the history of engraving and etching typical examples by a large portion of the more important graphic artists of past times. The present collection of woodcuts, unlike the etchings and engravings, has been made almost entirely by small purchases, and while not so full a series as either of those, is still a fairly representative one.

The constant endeavor of the Museum in its purchases has been to strengthen the several historical series of prints thus begun. With this policy in mind, little or no effort has been made to secure "long runs" of prints by any one man no matter how important he may have been, the general development of the collection having been deemed of greater moment than its growth in any one place. This policy naturally has been deviated from in several instances, as in the case of the purchase of a set of Canaletto's etchings and of a complete set of proofs of Holbein's *Dance of Death*. The most important instance in which it was disregarded, however, was in the purchase of the very notable group of prints by Dürer formed during many years of ardent collecting by Junius Spencer Morgan. This was one of the most important collections of Dürer's work in existence, containing in addition to many fine impressions of the woodcuts at least one very fine impression from each of the plates now generally accepted as by him.

From the very beginning of the department the friends of the Museum have been constantly helpful and thoughtful of its needs and requirements, and a very important part of the collection as it stands is the result of their generosity. Space forbids mention of more than a few of these gifts, but no account of the growth of the department would be adequate without acknowledgment of those here referred to. Mortimer L. Schiff and Felix M. Warburg have each presented rare and important single prints and illustrated books of the Renaissance period in Germany and Italy. David Keppel and Henry Walters gave the

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miscellaneous collections above referred to. An anonymous donor gave a group of thirty prints by Dürer, Van Dyck, and Rembrandt, including among them magnificent impressions of some of the most important etchings known to the collector, such, for instance, among the Rembrandts, as the Three Trees, the Three Crosses, the "Hundred Guilder" Print, the Vista, the Landscape with the Milkman, and the portraits of Jan Lutma, Jan Cornelis Sylvius, and Rembrandt at the Window. William E. Baillie has given the great collection of more than twenty-five thousand bookplates to which he devoted the leisure moments of more than twenty years, and continues to add to it as opportunity occurs. The collection of bookplates is now, thanks to him, the most important general one in this country and in the particularly interesting early American field second only to that in the possession of the Antiquarian Society at Worcester. Although not a gift, especial mention must be made of the important collection of books and prints relating to the arts of the interior decorator and architect which has been lent to the Museum by Ogden Codman. This has been installed in a special room adjoining the offices of the department, where it is serving as the nucleus of the special ornament collection. In itself one of the richest collections of ornament in the country, as supplemented by the collections of the Museum it is quite possibly the most generally representative one on this side of the Atlantic.

It is impossible by statistics to give any idea of the growth of the collections, not only because of the great difference between impressions but because of the fact that many of the most important items occur either as illustrations in books or are contained in bound volumes. Naturally the primitives are as yet few, there being but forty-five early Italian engravings separately mounted and twenty-three German ones. Among the matted prints, to pick out a few of the more important groups, there are sixty-three Rembrandts, three hundred and fifty-five Dürers (and in addition thirteen books illustrated by him), forty-five Holbeins (and ninety-two more

in book form), fifty Cranachs, seventy-eight Altdorfers, two hundred and thirty miscellaneous German Renaissance wood-cuts and seventy-five Italian ones, twenty-one Ostades, ten Claudes, one hundred and fifty-two Callots, one hundred and twenty-six Hollars (and in addition a bound collection), thirty Nanteuils, fifty-seven Goyas (and the set of eighty Caprices in their original binding), three hundred Whistlers, eighty-five Meryons, and two hundred and eighty-six Hadens. Among the printed books issued during the fifteenth and sixteenth centuries are thirty-two printed in Italy, eighteen in France, and thirty-nine in Germany. In view of the account of the books which appeared in a recent number of the BULLETIN, it is necessary here only to mention such important items as the Breydenbach of 1486, the Schatzbehalter, Dürer's Life of the Virgin, Holbein's Old Testament of 1538, the Verona Aesop of 1479, the Quadriregio, Capranica's Arte del ben morire of 1490, the Leven ons Heeren of 1495, Horae by Pigouchet, Kerver, and Tory, and among more modern books such diverse items as Dorat's Baisers, Blake's Songs of Innocence and Experience, and the *Expedition des portes de fer*.

A very considerable part of the endeavor of the department has gone into the arrangement of the constantly changing exhibitions in the print galleries. In connection with this a special word of thanks is due to the many ladies and gentlemen who have so kindly and so generously lent their books and prints for inclusion in the exhibitions. Without their aid and support it would have proved impossible for most of the print exhibitions to be given, a very large number of the most interesting and beautiful prints as yet shown in the galleries not having been the property of the Museum. Without enumerating these exhibitions, all of which have been noticed in the BULLETIN, it is worth while calling attention to the facts that but very few have been miscellaneous in character and that most of them have been devoted to specific groups of material. Ranging from primitive German and Italian engravings to the work of the more advanced French

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contemporary artists, an endeavor has been made to alternate them in such fashion as to attract the interest of the public. With this same end in view, they have in many cases been enriched by the inclusion of illustrated books, drawings, paintings, and objects of art which were either by the same artists or showed their influence. Of especial interest in this way have been the several exhibitions of ornament in which the use of the engraved or drawn designs in the frames has been illustrated by the juxtaposition of furniture, carvings,

metalwork, pottery, and textiles showing similar designs.

In making its collections and arranging its exhibitions the department has constantly borne in mind the educational character of the Museum and its work, and has endeavored so far as was within its power to emphasize the human aspect of the material with which it dealt and the various uses and purposes not only to which it has been put in the past, but to which it may be applied in the present.

W. M. L., JR.

## ACCESSIONS AND NOTES

**BEQUESTS.** The Museum records with gratitude the receipt of \$25,000, payment in full of the bequest of Jacob H. Schiff, and \$1,000, payment in full of the bequest of Emma Chambers Jones.

**THE STAFF.** Miss Cornelia Ingram, who was appointed last spring an assistant in the Department of Decorative Arts, has entered upon her work in the Textile Study Room. Hardinge Scholle has joined the Department staff as a voluntary assistant in the field of mediaeval studies.

**A VOLUME ON EARLY AMERICAN ARCHITECTURE.** The lectures on Domestic Architecture of the American Colonies and of the Early Republic, delivered by Professor Fiske Kimball in the spring of 1920 at the Museum, have been placed by the Educational Committee of the Museum in the hands of Charles Scribner's Sons for publication. This volume will, it is hoped, be the first of a series of publications bearing the name of the Museum.

**FAIRY TALES AND CHILDREN'S BOOKS.** An exhibition of famous illustrated children's books arranged by the Department of Prints was shown in Class Room B in connection with the educational work of the Museum during Children's Book Week. While not large, the group embraced many famous and beautiful books of this class, often in the original editions. No attempt was made to

bring together editions showing the work of later illustrators, however admirable they may be; the main purpose governing the selection was to show the form in which these books first made their appearance, and the critically minded might decide for themselves the artistic merit and inspiration of the first editions as compared with the later ones.

**THE ANVIL AND BENCH-VISE OF AN ARMORER.** In memory of the late Colonel Ambrose Monell, Mrs. Monell now presents to the Museum two of the most essential implements of the armorer's craft—an anvil and bench-vise—both objects of art. Ten years ago these were borrowed from the Colonel's collection in Tuxedo, and have since remained the most important objects in the armorer's workshop in the main armor hall. The anvil has its striking surface faced with steel and supported on rounded arches developed partly by masses of iron welded in position at the sides of the anvil, partly by chiseling; the base is octangular, with beveled mouldings. It is probably of Italian workmanship, dating not later than the sixteenth century. The bench-vise, sculptured with foliation and mascaron, is north Italian, early seventeenth century. These aids to the armorer's art constitute a peculiarly fitting memorial to one who was deeply interested in the technique of the craft—a student of armor to whom, during the recent war, the National Research Council

owed much in furthering the experimental work on helmets and body defenses for the American soldier.

B. D.

**BEQUESTS OF PAINTINGS.** Two recent bequests have added a number of pictures of varied character to the Museum collections. A bequest from the collection in Rome of William H. Herriman includes six paintings, the earliest of which consists in fact of three very small panels of equal size arranged in one frame. They are the work of an unidentified Flemish master working near the end of the fifteenth century. The exquisitely delicate landscape backgrounds of the two saints, Michael and Jerome, in the side panels place the artist as a member of the Bruges school and a follower of Memling. The central panel illustrates the legend of the Mass of Saint Gregory.

A Flemish picture of the Antwerp school painted a generation later is the Madonna and Child with landscape background by a follower of Quentin Massys who must have had in mind that master's Madonna Enthroned now in the Kaiser Friedrich Museum.

The painting by Gabriel Metsu, which shows a man lighting his pipe and a woman pouring him a drink from a pewter pitcher, is listed by de Groot (No. 178) under the title *A Young Man and a Young Woman*. It came to us as the Artist and his Wife and the smoker's face is indeed accepted as Metsu's by Moes in his *Iconographia* and is engraved in Decamps' book. It is painted with less vivacity than the two pictures by Metsu which the Museum already owned and belongs to the earlier period, to which the Boston Museum's *Usurer*, dated 1654, belongs.

A fragment of fresco painting showing the Madonna and Child comes evidently out of the Venetian-Lombard school of the early sixteenth century.

The Herriman pictures include also in their extensive range the French romantic painting of the nineteenth century, from which comes a characteristic Italian Courtyard by Decamps, and the most important picture in the group, the *Oedipus* by Gus-

tave Moreau, of which the BULLETIN will have more to say in a later number.

A second bequest which affects the Department of Paintings is that of Mrs. Helen Lister Bullard from which comes *The Lost Mind* by Vedder, treated elsewhere in this number of the BULLETIN, and the *Adoration of the Magi*, a Flemish picture painted about 1520 and probably by the same hand which painted a similar *Adoration* in the Brussels Museum. An owl perched high up on the curtain-pole should be accepted as the painter's tribute to Herri met de Bles rather than as a signature.

H. B. W.

**BOEHM'S BUST OF WHISTLER.** Although he frequently painted or drew or etched his own portrait, Whistler but rarely posed for any of the more important of his contemporaries—there is no portrait of Whistler by Manet, Degas, Toulouse-Lautrec, Sargent, or Rodin. Fantin-Latour painted Whistler twice, in both instances as one of a group, but besides these there are no portraits by men of really great ability. The painting by Boldini, the drawing by Alexander, the Nicholson woodcut, the bust by Boehm,<sup>1</sup> and a few of the other portraits possess merit, but the great mass of the remaining portraits cannot claim our interest upon aesthetic grounds.

Joseph Edgar Boehm was the only sculptor for whom Whistler posed. Boehm was a great favorite of royalty and produced more public statues than any other sculptor in England. As against this achievement, however, it should be noted that Boehm occasionally modeled a group or a figure of decided merit; his bust of Whistler is an excellent piece of work. Among Boehm's better-known works are his equestrian statue of the Duke of Wellington at Hyde Park Corner, his statue of Carlyle at Chelsea, a statue of his great patron Queen Victoria (for whose Jubilee in 1887 he designed the coinage), a statue of the Marquis of Lansdowne and a sarcophagus of Dean Stanley, both in Westminster Abbey, and a monu-

<sup>1</sup> This bust has recently been placed on exhibition in Gallery 12, a loan from A. E. Gallatin.

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ment to General Gordon, in St. Paul's Cathedral.

Boehm was born in Vienna, of Hungarian parentage, in 1834, and in that city he practised the art of the medalist before settling in England, in 1862, after a course of study in Italy and in Paris. He became a naturalized Englishman in 1865 and was subsequently elected to membership in the Royal Academy; in 1889, the year before his death, he was created a baronet.

Whistler posed for Boehm in 1872, when both painter and sculptor were in their thirty-ninth year. In an interview Boehm once insisted that sculpture should be of its time and not an imitation of an antique, and that the pose should be natural. He lived up to this admirable doctrine in his bust of Whistler.

Thomas R. Way in his *Memories of James McNeill Whistler* states, "The only other work of art which I recall at that time was the very fine bust which Sir J. E. Boehm had made of Whistler, and as far as I can recall, it was the only work by any living artist which I ever saw in his room."

This bust of Whistler was exhibited by Boehm at the first Grosvenor Gallery exhibition (1877). At the sale of Whistler's pictures, china, and other effects, which was held at Sotheby's in 1880, it was bought by Thomas Way; at the Way sale in 1915 it passed into the hands of a firm of London art dealers.

The bust is in terracotta,  $26\frac{3}{4}$  inches in height, including the pedestal, both being in one piece. It is inscribed "J. E. Boehm fecit 1872." A reproduction of it appears in Thomas R. Way's and G. R. Dennis's *The Art of James McNeill Whistler*.

In 1875 Boehm modeled a replica of this bust, which is also in terracotta. This replica varies slightly from the first version; the tilt of the head is not quite the same and it is a little smaller. It is inscribed "J. E. Boehm fecit 1875." The pedestal is of wood. H. R. H. the Princess Louise formerly owned this copy of the bust, which, in 1915, she donated to a Red Cross sale held in London; it was bought by a firm of art dealers in London, in whose possession it is at the present time. A

reproduction of this version of the bust is to be found in the first edition of Pennell's *The Life of James McNeill Whistler*, from which we learn that at the time it was considered to be a good portrait.

A. E. GALLATIN.

NOTES FROM THE DEPARTMENT OF DECORATIVE ARTS. Flanking the Romanesque sarcophagus of Veronese marble in Gallery J 13 are two new accessions, two spiral columns, complete with capitals and bases, of the same variety of red marble. The columns<sup>1</sup> are monoliths, that is to say, the shaft, capital, and base are all of one piece. They are of north Italian origin and date from the second half of the twelfth century. The spiral or twisted column may not be "happy" from the point of view of architectural propriety, but it is undoubtedly effective as a decorative element. The type is found in Roman monuments of the decadence, and surviving examples presumably served as models for the mediaeval builders. In Lombardy, the earliest instance of the use of the spiral column is thought to be on the cathedral at Modena, which dates from the end of the eleventh and the early twelfth century. Spiral columns, resting on lions, are used in the porches of several twelfth-century Italian cathedrals. An excellent example is the porch of the cathedral at Verona, the two columns showing the same spiral and reversed spiral designs as do our two recent purchases.

Another new accession is also shown in Gallery J 13. This is a fragment in white marble,<sup>2</sup> presumably from the decoration of a tomb. It is in high relief, without background, and represents a group of five persons—a boy with a holy-water bucket and a sprinkler, two knights in full armor, and two clerics or mourners in hoods and gowns of monastic cut. One of the figures thus garbed bears a shield suspended from his shoulder. The sculpture probably represents a group of mourners from a funeral procession decorating the sides of a tomb. The piece is presumably Flemish, and, judging from the

<sup>1</sup>8 ft. 11 in. and 8 ft. 9 $\frac{1}{2}$  in. in height.

<sup>2</sup>16 $\frac{3}{4}$  in. in height, 14 $\frac{1}{2}$  in. in width.

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details of the armor, which is very carefully shown, dates from the last third of the fourteenth century.

The marble pilaster by Giovanni Pisano of an angel with a lion and an ox, symbols of the Evangelists Matthew, Mark, and Luke, is now on exhibition in Gallery J 13. The sculpture was described in the July number of the BULLETIN. It will be recalled that the Museum already owned two other marble pilasters by Giovanni Pisano, representing Angels of the Apocalypse, which are believed originally to have come, together with the pilaster with the symbols of the Evangelists, from the parapet of the famous pulpit by Giovanni Pisano, formerly in the cathedral at Pisa. The three pilasters have now been mounted on a wooden framework designed to show their relation to the mouldings of the parapet; over the pilaster with symbols of the three Evangelists has been set a marble reading-desk in the form of an eagle, a work of the Pisan school, although not from the same monument as the three pilasters. As it was pointed out in the

BULLETIN note just mentioned, the pilaster of the angel with the ox and lion was originally surmounted by a reading-desk of this type, since the eagle, the symbol of Saint John, thus completes the group of the symbols of the four Evangelists.

As the examples of eighteenth-century French sculpture in the Museum are few in number, the loan from Henry P. Davison of the beautiful bronze statue by Houdon of *La Frileuse* or *The Shivering Girl* is especially welcome. The statue, which was shown at the Museum during the Fiftieth Anniversary Exhibition, will be found in Gallery J 11.

The collection of textiles has recently been augmented by the purchase of a group of peasant embroideries from Central Europe, illustrating the work of many of the different provinces. A small collection of Indian textiles has also been acquired; an interesting metal weave from the island of Sumatra is a gift from R. F. Meyer Riefstahl. These fabrics are now in the Textile Study Room, where they are available to students.

J. B.

LIST OF ACCESSIONS AND LOANS

NOVEMBER, 1921

CLASS

OBJECT

SOURCE

ANTIQUITIES—CLASSICAL	†South Italian jar, VI—V cent. B. C. ....	Gift of Mrs. Albert Gallatin.
ARMS AND ARMOR.....	*Suits (2) of horse armor, shoulder guards (2), tassets (2), bits (2), stirrups (2), armguard, cantle plate, and sword, Italian, XVI cent.; grand guard, buffe, guard-de-bras, and bridle gauntlet, 1520; military skirt, Maximilian, 1525,—German; chamfron, English, 1540; hammers (2), sword (in the process of forging), tongs, and samples (5) of iron ore, Japanese, modern .....	Purchase.
	*Quivers (2), bows (2), arrows (9), bow holder and bow-string reel, Japanese, XIX cent. ....	Gift of Captain William Ledyard Rodgers.
CERAMICS. ....	†The Homeric vase, by Wedgwood, English, XVIII cent. ....	Gift of the Estate of Anna Moore Romaine, through Benjamin F. and Ralph B. Romaine, and Joseph Lentilhon.

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

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CLASS	OBJECT	SOURCE
DRAWINGS.....	† <i>Dans la vie</i> , by Théophile Alexandre Steinlen, French, 1859—; drawing by Kunisada, Japanese.....	Gift of Albert Gallatin.
METALWORK..... (Wing E, Room 11) (Wing E, Room 9)	Bronze ceremonial hatchet, VI cent.; incense burner, iron, silver inlay, Sung dyn. (960-1280 A. D.)—Chinese..... †Bronze bird, Persian, XVI-XVII cent. ....	Purchase. Gift of Joseph Brummer.
PAINTINGS.....	* <i>Philosopher</i> : St. Jerome (?), school of Quentin Massys, Flemish, 1460(?)-1530; Landscape, by van Goyen, Dutch, 1596-1656; Landscape, by David Teniers, the Younger, Flemish, 1610-1690. .... †Paintings (2): Still Life and Flowers, Dutch, XVII cent. .... †Paintings (2): The Fortune Teller and St. John the Baptist, by Robert Loftin Newman. .... †The Doll and the Monster, by Guy Pène du Bois. .... †Snake Charmer at Tangiers, by Louis C. Tiffany.....	Bequest of John Henry Abegg. Gift of Dr. W. Bopp. Gift of Mrs. Wallace Sawyer. Gift of Mrs. Harry Payne Whitney. Gift of the Louis C. Tiffany Foundation.
SCULPTURE..... (Wing E, Room 11) (Wing J, Room 13)	Group, wood, Chinese, T'ang dyn. (618-906 A. D.) .... Monolithic columns (2), marble, XII cent.; marble group, Flemish, late XIV cent. .... †Fragments (22) of silk and brocade, principally Indian, XVII-XIX cent. ....	Purchase. Purchase. Purchase.
TEXTILES.....	(Wing H, Study Room) Flounce, lace, Flemish, XVIII cent. .... (Wing H, Study Room) Sample of silk ribbon, French (?), abt. 1830 (Wing H, Study Room) Embroidery, English, XIX cent. .... †Cover, gold brocade, Sumatra, XIX cent. ....	Gift of Mrs. Frederic Henry Betts. Gift of Miss Harriet C. Abbe. Gift of Mrs. Laurent Oppenheim. Gift of Dr. R. Meyer Rieftahl.
WOODWORK AND FURNITURE.....	†Console, French, Louis XV. .... *Frame, French, late XVIII cent. .... *Mirror, American, last quarter of XVIII cent. ....	Purchase. Gift of Felix Wildenstein. Purchase.
ANTIQUITIES—CLASSICAL (Third Classical Room)	Alabastron, Graeco-Egyptian. ....	Lent by Albert Gallatin.
CERAMICS.....	*Lowestoft bowl, English, XVIII cent....	Lent by H. W. Howell.
MANUSCRIPTS..... (Floor II, Room 22)	Signature of Paul Revere, American, 1735-1818. ....	Lent by Hon. A. T. Clearwater.
METALWORK..... (Wing H, Room 12) (Floor II, Room 22)	Silver cup, maker, Joseph Ward, London, XVIII cent.; silver porringer, unknown maker, American, late XVIII or early XIX cent. ....	Lent by Hon. A. T. Clearwater.
PAINTINGS..... (Floor II, Room 16)	Portraits (2): Robert Murray and Mrs. Robert Murray of Murray Hill, American, late XVIII cent. ....	Lent by Miss Murray Ledyard.
(Floor II, Room 21)	The Bather, by Paul Cézanne, French, 1839-1906. ....	Lent by Miss Lizzie P. Bliss.

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

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CLASS	OBJECT	SOURCE
SCULPTURE..... (Wing J, Room 11) (Floor II, Room 12)	Bronze statue, <i>La Frileuse</i> , by Jean Antoine Houdon, French, 1741-1828. .... Terracotta bust, <i>Portrait of James McNeill Whistler</i> , by Sir Joseph Edgar Boehm, R. A., English, contemporary. ....	Lent by Henry P. Davison.
TEXTILES..... (Wing H, Study Room)	Shawl, Buckingham lace, English, early XIX cent. ....	Lent by Albert Eugene Gallatin.
		Lent by Estate of Isabelle Stagg Whitin, through Frederick H. Whitin.

CALENDAR OF LECTURES

DECEMBER 5, 1921—JANUARY 8, 1922

December 10	French and Italian Tapestries (For the Deaf and Deafened)	Jane B. Walker	3:00 P. M.
10	Romanesque Art in Apulia	A. Kingsley Porter, Harvard University	4:00 P. M.
11	Some Sources of Design	Walter Sargent, University of Chicago	4:00 P. M.
17	Architecture as a Human Document: Ancient and Mediaeval Styles	Albert C. Phelps, Cornell University	4:00 P. M.
18	Santa Sophia	Charles R. Morey, Princeton University	4:00 P. M.
24	Architecture as a Human Document: Renaissance and Modern Works	Albert C. Phelps	4:00 P. M.
25	The Modern French Exhibition at the Museum	Walter Pach	4:00 P. M.
31	Dutch Landscape Painters, XVII Century	Dr. Adriaan J. Barnouw, Columbia University	4:00 P. M.
January 1	Chinese Landscape Painting	Charles F. Kelley, Ohio State University	4:00 P. M.
7	French Architecture and Decoration of the XVIII Century: Development of Rocaille Design	William M. Odom, New York School of Fine and Applied Art	4:00 P. M.
8	Turner's <i>Liber Studiorum</i>	Howard Mansfield, Trustee, Metropolitan Museum	4:00 P. M.

Gallery Talks for Adults, by Elise P. Carey, each Sunday, at 3 P. M.; each Saturday, at 2 P. M.  
Story-Hours for Children, by Anna C. Chandler, each Sunday afternoon, at 2 and 3 P. M.; for Children of Members each Saturday morning, at 10:30 A. M.

Public Schools—Talks for Elementary School Teachers, the Second Tuesday of each month by Miss Chandler at 3:30 P. M.; Talks for Classes in High Schools, each Monday through December 19, by Alice T. Coseo at 4 P. M.; Talks and Demonstrations for Classes in the New York Training School for Teachers, Wednesdays at 3 P. M. by Ethelwyn C. Bradish, Art Director in the Lincoln School of Teachers College; Talks for Students and Instructors in the Vocational School for Boys, Wednesdays, December 7 and 14 by members of the Museum Staff at 3 P. M.

Lectures for Museum Members, by Edith R. Abbot, on French Art of the XVII and XVIII Centuries, on January 6, at 3:30 P. M.; on January 7, at 2:30 P. M.

THE BULLETIN OF THE  
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FIFTH AVENUE AND 82D STREET

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.....	25
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A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays. Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.); Saturday until 6 P.M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of one dollar an hour is made with an additional fee of twenty-five cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.

